

# FAILTE TIGHEARNA CHAILEIN.

LORD COLIN CAMPBELL'S SALUTE.

Composed by  
DONALD M<sup>c</sup> PHEE.

Dedicated to Lord Colin Campbell in commemoration of his election as M. P. for Argyleshire. August 1878.

The first three staves of music are written in treble clef with a common time signature (C). The melody consists of eighth and sixteenth notes, with some triplets and rests. The first staff ends with a double bar line and repeat dots.

Var. 1<sup>st</sup> Siubhal.

The first three staves of the first variation are written in treble clef with a common time signature. The melody is more rhythmic, featuring many eighth and sixteenth notes, often beamed together. The first staff ends with a double bar line and repeat dots.

Doubling of Var. 1<sup>st</sup>.

The first three staves of the doubling of the first variation are written in treble clef with a common time signature. The notation is identical to the first three staves of the first variation, but the notes are written in a way that suggests a faster or more complex rhythmic interpretation. The first staff ends with a double bar line and repeat dots.

Var. 2<sup>nd</sup> Taorluath

The first staff of the second variation is written in treble clef with a common time signature. It features a very fast and intricate melody with many sixteenth and thirty-second notes, characteristic of a taorluath. The staff ends with a double bar line and repeat dots.

Taorluath continued.

The first section, titled "Taorluath continued," consists of four staves of music. Each staff contains a continuous sequence of eighth-note chords, characteristic of the Taorluath style. The notation is written in a single treble clef. The first staff begins with a treble clef and a key signature of one flat. The music flows through the four staves, ending with a double bar line and repeat dots at the end of the fourth staff.

Doubling of Var. 2.

The second section, titled "Doubling of Var. 2," consists of six staves of music. It follows the same notation style as the first section, with a single treble clef and a key signature of one flat. The music is a doubling of the second variation, featuring the same eighth-note chordal patterns. It spans six staves and concludes with a double bar line and repeat dots at the end of the sixth staff.

Var. 3<sup>rd</sup> Crunluath.

The third section, titled "Var. 3<sup>rd</sup> Crunluath," consists of two staves of music. It continues the notation style with a single treble clef and a key signature of one flat. The music features the same eighth-note chordal patterns as the previous sections. It spans two staves and ends with a double bar line and repeat dots at the end of the second staff.

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Crunluath continued.

The first section of the page contains four staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is a continuous, rhythmic melody consisting of eighth and sixteenth notes, with frequent beaming. The notation is dense and characteristic of traditional Irish music. The first staff ends with a double bar line and repeat dots. The second staff continues the melody. The third and fourth staves also continue the piece, with the fourth staff ending with a final double bar line.

Doubling of Crunluath. Var. 4th

The second section of the page contains eight staves of musical notation, representing a doubling of the previous piece. It begins with a treble clef and a key signature of one sharp (F#). The notation is identical to the first section, consisting of a continuous, rhythmic melody of eighth and sixteenth notes. The first staff ends with a double bar line and repeat dots. The subsequent staves continue the melody, and the eighth and final staff concludes with a final double bar line.